



What Well Dressed Women Will Wear

Crime Rittenhouse



SEASON'S HATS ODD COMBINATION OF SEVERITY AND GAYETY

French and American Ideas Based on War Models Worked Out to Suit the Feminine Demand

THERE is nothing in millinery to-day upon which one can put the finger and say that it is definitely new. In looking over the collection one feels that a strong struggle goes on between the fashion for trimmed hats and the fashion for untrimmed ones.

At a meeting of milliners which was held in New York last spring there was a loud clamor for ornamentation in millinery. The mere mention of it brought forth the clapping of hands. Roses were desired, quills, feathers, fantasies, pieces of fur and jeweled bandings—in fact, anything and everything that would create something that has not existed for half a decade.

The desire of the French for severity and that of the Americans for ornamentation are shown undoubtedly in the conflicting hats of this autumn. There is nothing that has not been, and yet there is much that is good and acceptable.

Since there is no exclusive path of fashion in which all should walk if they would be in the procession, there is the more genial, broad highway, in which all types are jostled and mingled and call themselves in the fashion. All the hats of the hour are on this broad highway, and that suits the majority.

No matter what a woman chooses, she has some master designer back of her choice. To begin with fabrics, she may keep loyal to velvet or she may dip into the caprice of the moment as it is expressed by angora, braid or even serge.

She may insist upon satin from now until next April, and she may choose it in any color that harmonizes or corresponds with her gown. She may feel inclined to avoid felt, for it is little in the picture.

As for ornamentation, she may adopt it if she likes the idea. If she prefers simplicity she has three dozen or more French hats at her disposal.

If she likes ostrich feathers she may join in with the 'Arriets of London and buy herself a big, thick, curled plume, place it on her head and feel herself as correctly plumed as was Henri Quatre. She cannot buy paradise plumes because of a law that is greater than that of fashion, but she has a plentiful supply of hackle, monkey fur or gaura to take its place. She will also find that shredded taffeta is considered as ornamental as dahlias on a turban, and she will soon realize that toothbrush fringe can be used to flicker over the surface of any hat with good results.

Suppose she is concerned about the shape of her hat, and if she isn't she should at once take the lesson

of first aid to the ignorant. If her face demands a wide brim let her choose that shape, and she will find that each milliner has made at least three hats to suit her fancy.

There are irregular brims; there are brims that slope upward on one side and downward on the other with the perilous side tip of an airplane when the observer wishes to see what is happening below.

The milliners take it for granted that every woman does not wish to conceal the upper part of her face even though fashion has gone to the extreme limit in that line, so there are hats that roll straight away from a tight headband and spread out to astonishing proportions when they take the air. They are draped or they are made exactly like a nice thick cream puff, with a bunch of foolish or daring little feathers coming out of the top as though the cream were oozing out.

There are comic opera hats, but they do not play the comedy role on a woman's head. They are attractive. They need a veil, and a good looking one at that, for veils are back in fashion and they may be the forerunners of gloves.

There are women who always wear both, and there is a large majority that avoids both whenever fashion allows the slightest loophole of escape. Even the French forsake veils for four or five years, but as the weather last winter demanded that they use every means of protection to their flesh and blood veils came back as a part of costume.

They at once became ornamental and coquettish. They carried their own collars with them, and they sometimes seemed to carry the hat, which they evidently considered merely a trifle on which to rest their own ornamental selves.

Inspiration From Anzac.

These are the veils that hold good to-day. But it is quite probable that they will be discarded when the cold weather comes by those who will take up the two leading fashions that have been revived from two years ago—the funnel collar that envelops the neck, the chin and the lobes of the ears, and the hat that envelops the eyebrows, the top of the ears and the upper part of the eyelids. What in the name of all common sense can a veil do between these two?

We like to trace our present fashions to an immediate inspiration, to some fantastic or picturesque source that is a part and parcel of our present struggle for existence. It suits our mood better than going back to the dead and gone personages who probably figure more gloriously in literature than they did in fact.

So it is that, acting on this human



Upper left—Anzac hat of black satin with shell puff of blue ostrich strands; collar of alternate squares of seal and beaver. Upper right—Shrapnel helmet of violet velvet with long ostrich flues of black and violet. Lower left—Walking hat on model of service cap made of gray Angora with quill of jet beads. Lower right—Mexican shape of sapphire blue velvet with shirred crown and brim edged with Russian squirrel.



Swallow hat of black velvet with tilting brim. Crown is filled with swallow wings in cerise, mounted on a band of black velvet.

TASTY DESSERTS THAT NOURISH CHILDREN

SPECIALISTS in the feeding of children seem to agree that more mistakes are made in the matter of desserts than in any other part of the diet.

Preserved fruits may be wholesome enough for the adult and we are frequently reminded of the dietary value of figs, dates and other dried fruits; but for the youngster they are, so some doctors tell us, too concentrated. For the same reason syrups of all kinds are put on the forbidden list.

Probably through force of circumstances many children are faring better so far as sweets go now than in years gone by, for the shortage of sugar makes it impossible for mothers to indulge a child's sweet tooth to any great extent. Here are easy recipes for making a few desserts that are wholesome for children. To the adult, taste perhaps they are a little uninteresting, but for the child who has never known a more highly seasoned or sweeter or richer dessert they are all that can be desired.

Farina Pudding—Bring a pint of milk to a boil, season with a pinch of salt and stir into it two heaping tablespoons of farina. Let it cook in a double boiler for half an hour or more. Then cool and add an egg and three teaspoons of sugar. Mix and pour into

and bake for a half hour. For older children the addition of a few raisins would be permitted, but not for the child under 8.

Rice Desserts—The simplest rice puddings are permissible, but they should be innocent of raisins and sugar and sweetened only moderately. Although egg adds richness and nourishment to rice pudding the plain milk rice pudding is the best.

So few people have the means of baking a rice pudding in a slow oven in the old fashioned way that it is usually necessary to cook the pudding in a double boiler till the rice is tender and then turn it into a pudding dish and bake only for three-quarters of an hour. The pudding made after this recipe can be cooked either way.

Mix a quarter cup of rice with a pint of hot milk, two scant tablespoons of sugar and a half teaspoon of salt and cook in the oven for two hours or in a double boiler till the rice is tender. Then add an additional cup of cold milk and bake three-quarters of an hour or an hour longer.

Plain boiled rice makes a nice dessert for children when served with a sprinkling of sugar and a little milk. Another way to serve it is with stewed fruit. Among the kinds of cooked fruit that they should have are apples,

and natural impulse, we credit to the Australians the revival of the big rolling hat, with its plume, rather than to the Three Musketeers. It was said by those who dip into literature when they write descriptions of to-day's battle that there is a D'Artagnan in every French regiment, probably, but we know there is an Anzac passing through our town or lecturing on the glories of Gallipoli or the terrors of Thiepval.

That bit of bravado which they wear on their heads tingles us into a pleasant consciousness that it is a symbol of their particular and peculiar kind of dashing courage, to which the enemy has paid constant tribute. So the French and the American milliners join hands in making this cocked up hat, and credit their inspiration to different sources.

The real source behind both intentions is the world's eternal applause for the spirit that goes with the cocked hat. These picturesque hats have actually been taken up by women who wear uniforms on the street, and

while the juxtaposition shocks our sense of fitness at first glance we have learned to admire the line and swing of the costume as a whole.

We have hats on women. There is something of undying coquetry in the rolling, dashing, spirited headgear as against the new street suit which is flecked with insignia never before exploited by women—the stars of service, the marks of rank, the colored departmental bands.

The brims of hats therefore are cut according to romance or shortened according to practical ideas, but the crowns are unusually high. The majority of American women have long faces—it is the racial stamp—and to such women a high crowned hat is never becoming.

The French wear it well because they have slender, oval faces, with pointed chins and delicately pointed mouths; but when one puts the typical French hat of the hour above the typical American face, with its lengthened line from high cheekbone to chin and the long, clean cut line of the jaw backward to the ear, then the defects, if defects they are, stand out in a rugged prominence that is far from attractive.

The average American face needs a low crowned hat, no matter what the brim. This is a fundamental fact that is provoked by a continental demand; it has nothing to do with the phases of fashion. We look our best in width over the eyes, not height.

Each woman therefore must struggle with her own problem in this new deluge bearing down upon us of high crowns. Some of them are direct imitations of coaching hats, and others rise to a peak that no Chinaman ever allowed in the turban upon which we have patterned some of our new hats.

Influence of Chinese Turbans.

It is a strange thing, this dominating influence of China upon our costume. When the first Chinese hats came into existence they were considered amusing; when Chinese tunics were worn with separate skirts they were considered eccentric; when Chinese jewelry was splashed over our costumes it was considered overartistic—a Greenwich Village method of dressing that carried out the proverbial desire of the artist to be different.

Now we have accepted all these things as a part and parcel of our common everyday life. The little square Chinese tunic, with its flaring mandarin sleeves and its ornamental bands of silk and metal braid, passes by without comment; we string ourselves with Chinese jewelry as though we were playing a part in "The Yellow Jacket," and we accept the Chinese hat without apology to cooler or man-

We show no fidelity as copyists in these hats. Both French and American adaptations have a peculiar appeal and allure that is lacking in the original. The result is something quite smart and out of the ordinary.

These hats are launched to-day by the milliners with the greatest names, even though they are not new and the exclusive segments of American and French women wore them as far back as last January.

Probably because of their appeal the milliners have taken up another kind of upturned turban that was surely suggested by the battlemented walls of some of the chateaux that have been ruined on the battlefields of northern France. They have the dark mystery of the twelfth century about them.

One thinks of the dungeon tower of "Il Trovatore," of the secret machinations of Catherine de Medici. It may be quite fantastic to have effects for the large windows. Needless to say, the amateur would not be likely to succeed with such a daring treatment.

Silk has come in for its popularity in the way of curtains but not so much the silks that we formerly regarded as upholstery or curtain silks as silks that we once thought of as appropriate only for dresses. Taffeta silk is among these.

For the formal drawing room or dining room of the Queen Anne period perhaps nothing is more attractive than a certain treatment of this sort. A rather reddish mauve, finished with short stiff fringe braid has been used with good effect. So has sage green, old blue, golden brown and gray.

Another silk that doesn't suggest curtain materials that is chosen sometimes is crepe de chine and figured chine silk is another. A long window curtain in a bedroom in a recent decorative scheme was made of polka dotted crepe de chine in white and brownish orange with a tall fringe border.

And here is a point that the woman seeking the best effect in her window should bear in mind. There never has been and probably never will be anything very beautiful about the so-called roller shade. It was assuredly built for service rather than effect and any effort to minimize its ugliness through making it up in decorated or ornate material has so far proved a failure.

The very structure of the thing makes it a difficult proposition from a decorative point of view. Now there always are some people who can be perfectly content to shut their eyes to certain ugly necessities provided they have some attractive or expensive or

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anything so modern as this new hat suggest, such a trend of romantic thought, but this square, upturned, battlemented gray velvet hat, with its odd fungi growing out of the top, brings one up with a shock against the rattle of chains, the lament of tenors and the long, terrible ages from which we thought we had emerged.

Passing of Sport Hat.

A curious phase of fashion during the second year of our participation in the war is the passing of sport clothes. This does not mean that they weren't worn in tiresome profusion at summer resorts. Whenever women gathered from east, west, north or south they came with trunks of sleeveless jackets, colored sweater coats, separate skirts and the other paraphernalia that go with the beach, the mountain and a motor car. But through all these costumes ran a thread of different dressing which was quite noticeable to those who had seen other summers at American resorts. Few of the women wore white linen skirts, white shirtwaists or sweaters. Few wore flat heeled shoes. The majority of them made the mistake of wearing sleeveless jackets and separate skirts with pointed pumps and Louis XV. heels.

That's the kind of thing we do quite badly over here and which is a departure from the good sense which characterized our sport clothes ten years ago. In truth, the whole shoe situation in America is so bad that one would like to write down rules and regulations about them and have them enforced by the Government. We used to pride ourselves on the best shoes in the world, worn in the most suitable manner and differing for each occasion. We laughed at the French for their eccentricities.

To-day, although we do not seem to realize it, the majority of women in the world are looking askance at our feet. We wear absurd shoes unless a uniform demands sensible ones. The whole condition is topsyturvy.

Women stand behind the counter in pumps that should be worn in a limousine at 5 o'clock in the afternoon; others walk up Main street in shoes that should be used for a restaurant dinner at 7 o'clock, and thus it goes

through the string of hours. Rarely, except in the evening, is the average American woman properly shod. She has lost her head completely concerning her feet.

It's a long way from the feet back to the head, so it is best to jump over it and connect up this outbreak about ill shod feet with the story to be told about the elimination of the sport hat. That is the point from which I started.

The different kinds of sport hats that once prevailed in this community are no longer seen. Even with a sleeveless jacket and a separate skirt women manage to put on a hat that has a certain note of dignity about it. One is not sure that this is right, but at least it does relieve the eye of the eternal procession of girls and young women who smashed down on their heads lineless hats that should have been kept for driving a motor.

The incoming of the stiff sailor hat did much to relieve us of the shapeless sport hat. It ruled through the summer, and it will rule through the winter for those who can stand its severity. There is a strong recrudescence of coat suits in prospect. The sailor hat goes with them. The war brought this national uniform back into fashion, and we will see far less of separate frocks and topcoats as the season progresses.

It is not an easy thing to manipulate a coat suit throughout the day so that it will adapt itself to different occasions, but the belief in France and the growing belief in this country is that afternoon costume will disappear until the world is on a new footing of peace.

This is the fashion that will rule, but it will not be observed by all women. There never have been such brilliant, décolleté, gorgeous clothes worn at luncheons in restaurants, but the entire pressure will be put upon a costly lace curtain. They can take infinite satisfaction in having their most expensive china on the dinner table and have that same dinner table marred by the presence of old-fashioned bottles bearing glaring trade labels.

But most persons look to general effects more than this and for this reason there is an effort so to vary windows that the net entirely satisfactory lines of the roller curtain will not be seen. In fact, in many cases recently furnished the roller shades have been dispensed with entirely.

The window with a beaded glass or iron-wrought tracery screen across the roller shade, nor does the roller shade usually.

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Chinese hat of black velvet trimmed with bands of beige colored cloth embroidered in black and gold Chinese figures. The belted Chinese tunic is of beige colored cloth embroidered in black. The hat, collar and wide sleeves are edged with Hudson seal.

MUCH OF HOME'S BEAUTY LIES 'IN CURTAINS

Appearance Without as Well as Within Should Be Considered

EVER since primitive man, struggling to make for himself a habitation that should be more than a hovel, devised apertures in the walls of his abode to let in air and light he has had some notion that these windows should add somewhat to the appearance of his home. At least we find even in primitive architecture and in the huts of savages an effort to decorate windows, and even in barbaric habitations we find the use of drapery and hangings by way of offering a covering for the window or adding to its beauty.

One of the first things to remember about window coverings is that the curtain or drapery should depend as much on the type of outlook of the window as upon the effect of the room. For this reason in the country the curtain should not hide the landscape, but should above all form a frame for the picture.

In the city much should depend on the type of the outlook. A window that looks out upon a blank white wall can be so curtained as fairly well to conceal the bareness of the outlook without actually keeping out much light. It all depends on the kind of fabric chosen and the manner of hanging the curtain.

There was a time not long ago when the making of a curtain was deemed a splendid excuse for displaying costly and fine faces, and the type of lace depended more on the size of the purse of the one who chose it than on the outlook of the window it was to cover. Now, the decorative importance of the curtain is regarded as paramount; intrinsic value of the material used is nothing, or at least very little.

There was a time not long ago when the fastidious woman felt that there was something about the inside or front window curtain that made it essential that it should be white or at least cream colored. It was like handkerchiefs or lingerie. One might like colors or designs better, but it was the part of refinement to have white at any hazard.

window could be in colored silks, velvets or brocades, but the part next the pane had to be of white no matter what the view or what the demands of the color scheme inside. Now we have got as far from the all white rule in curtains as we have in the matter of lingerie. In fact, most decorators feel that the hardest kind of curtains to manage successfully are pure white.

Possibly voile is the favorite fabric for the curtain that is to do service for both inside curtain and over drapery and figured voiles, embroidered voiles and striped voiles are to be found in a legion of designs and many colors and shades. One still sees attractive window draperies and curtains of chintz and cretonne, but there is a leaning toward splashy two tone effects that are better gained by means of some other fabric. The complicated flowered design is not so effective in the curtain as the stripes or cross bar or, most recent of all choices for the window covering, the large polka dot.

Gingham has met with some approval among daring decorators, and there surely is something delightfully refreshing about the nursery, or cottage bedroom, with windows so draped. In a complete little bungalow built for a middle household the kitchen, which has gray painted woodwork and yellow tinted walls, has curtains of blue and white checked gingham.

They are easily taken down to be washed, are not so easily mussed by the action of steam from the stove as are crisp mill or lawn curtains and the blue and white checks—something larger than though not dissimilar to the checks of an apron—are peculiarly significant of matters culinary, neat housewives and plain home cooking.

In a very much admired bedroom decorative scheme recently devised by

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TRAIN YOUR HAIR AS AN ACTRESS DOES

No class of people devotes as much time to beauty as do actresses, and no class must be more careful to retain and develop their charms. Inquiry develops the information that in hair care they find it dangerous to shampoo with any makeshift hair cleaner. The majority say that to have the best hair wash and scalp stimulator at a cost of about three cents, one need only get a package of Cantarol from your druggist; dissolve a teaspoonful in a cup of hot water and your shampoo is ready. This makes enough shampoo liquid to apply to all the hair instead of just the top of the head. After its use the hair dries rapidly, with uniform color. Dandruff, excess oil and dirt are quickly dissolved and entirely disappear when you rinse the hair. After this sort hair will be so fluffy it will look much heavier than it is. Its luster and softness will delight you, while the stimulated scalp gains the health which ensures hair growth.